

COPS

By

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Cops

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Abstract

This work is a musical score for Buster Keaton's 1922 short film "Cops."¹ The music revisits the great 'Cop Show' soundtracks of the 1960s and 1970s on American TV and is an homage to the composers of this era - e.g. Henry Mancini(1924-1994), Billy Goldenberg(1936), John Cacavas(1930-2014), Lalo Shifrin(1932), and Morton Stevens(1929-1991). The project involved a complete reimagining of the film using modern audio techniques that were not available to Keaton at the time of the film's production. Sound effects and dialog were added to further convey a 1970s 'feel'. The opening and ending credits were altered for the same reason - the body of the film remains unedited. Only the score is included in this document.

This score is intended for a live performance during a screening of the film. The screening version of the film contains sound effects and dialog but no music. There is also a click track so that the conductor can synchronize the live performance with the film.²

¹ The film is now in the public domain. The version used can be found at the Archive.org website and has the url <<https://archive.org/details/CopsbusterKeaton>>.

² To view a completed version of the film or to acquire the performance version (with a click track and no music) contact the author.

Acknowledgements

The success and final outcome of this dissertation required a lot of time, patience, and hard work. Whatever I have done is only due to the support I have received from my wife Nelma every single day.

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Also, I wish to thank the members of my committee for their support, patience, and always good humor.

Finally, I would like to thank God, my mother Aparecida (*in memoriam*), my kids (Vitor, Clara, and Heitor), and all of my friends who listened to my complaints with love.

Film COPS

Starring Buster Keaton

in Full Score

Music written by Tony Moreira

Instrumentation

- 2 Flutes
- 2 Bb Clarinets
- 3 C trumpets
- 2 Tenor Trombones
- 1 Bass Trombone
- Timpani
- Glockenspiel
- Percussion- (Bass drum, Snare drum, Gong, Tam-tam, Crash cymbals, Wood block, Castanets, Triangle, Wind chimes, Bell tree)
- Conga Drums
- Celesta
- 4 Violins
- 4 Violas
- 4 Cellos
- Electric Guitar (Fender Stratocaster preferred)
- Piano and Synthesizer (one player)
- Electric Bass (fretless preferred)
- Drum set

Performance Notes

1. For the conductor

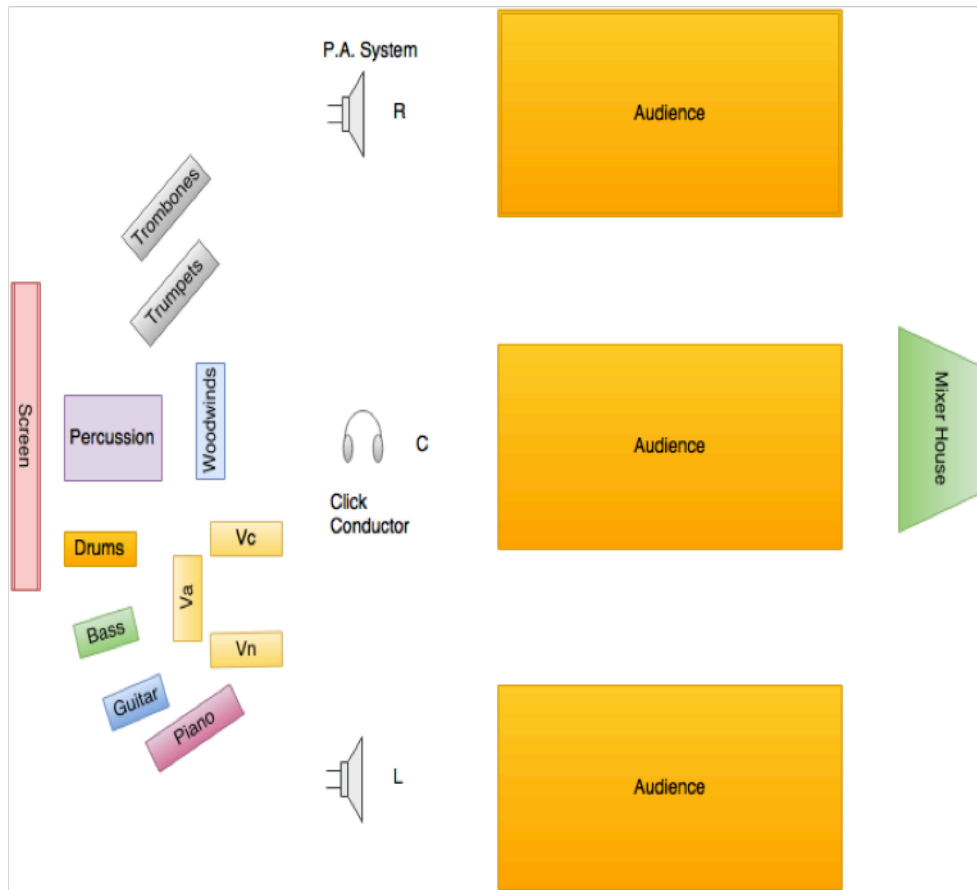
- This work is intended for performance along with a screening of Buster Keaton's 1922 silent film 'Cops.' See 'For the Sound Engineer' below for suggestions about setting up the orchestra and sound system.
- This piece is organized into 21 musical cues which accompany important scenes and all intertitles (filmed cards that feature brief dialog and exposition that are inserted into the live action segments of the movie).
- A click track has been included to allow the conductor to synchronize the live music with the film. Before each musical cue there are two measures with click track only. The first measure sets up the *tempo* and prepares the conductor to cue the musicians.
- Cue 13 - Pulling the Horse and the Wagon is an **exception**. Four measures of 2/4 will be set for the conductor. The first two measures set the *tempo* and the other two are for counting off.
- The click track for cue 19 - Chasing Mr. Keaton changes from 186 bpm to 200 bpm on the downbeat of rehearsal Q (m158) where the meter changes from 4/4 to 5/4.

2. For the Performers

- In the **Opening** and **Closing** sections some guitar effects are required in order to convey the type of sound that would have been used in a 1970's 'cop show' soundtrack. In the score the term **Clean** refers to a straight forward guitar sound (with no effects) - I would prefer having a Fender Stratocaster with the switch set in the second position activating pick-ups one (bridge) and two (middle). The term **distortion** refers to a tube distortion similar to the timbre Brian May of Queen used for his solos. The **tremolo** effect refers to the amplitude effect built into old Fender amps. You can see exactly what I'm looking for by watching this you tube link: <https://www.youtube.com/watch?v=oOCNB1izw8A>
- For the Electric bass part I would prefer a **fretless bass** but any bass can be used.
- In cue 14 - Bringing the Horse to the Dr. Smith's Office - the pianist will play one chord on the synthesizer using a smooth analog swell pad. The sound that I used for the recording was using Logic Pro X's "ES2" virtual instrument and is called "Analog Swell". If this sound is not available the link below demonstrates the type of timbre to use. <https://www.youtube.com/watch?v=A8FeNJ2nJfk> (the first thirty seconds)

3. For the Sound Engineer

- The film is intended to be run from a computer (a DVD version is available on request).
- The three channels of audio are set up in the following manner:
- Left and Right channel have the dialog, Foley, and sound effects. These tracks should be routed to the sound system. They may be routed to the conductor's headphones if he or she desires.
- The Center channel has the click track and should be routed to the conductor's headphones only.
- Instrumentation should be set as shown on the diagram below.



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1. Main Title

Opening

Tony Moreira

00:00:02.000

♩ = 144 ↑ Click for Conductor

Count off

With Energy **A**

Flutes 1-2 *mf* a2

Clarinets in B♭ 1-2 *mf* a2

Trumpets in C 1-2-3 *mf* a3

Trombones 1-2 *mf* a2

Bass Trombone *mf*

Timpani *mf*

Glockenspiel

Percussion *p* *mf* Suspended cymbal (medium yarn beater)

Violin I *mf*

Violin II *mf*

Viola *mf* Div.

Cello *mf*

Electric Guitar *mf*

Piano *mf*

Bass *mf* Fretless preferred

Drum Set *mf* Snr Crash Tom1 Tom2 BDI

[illegible]

15

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Bass

D. S.

subff

mp

D♭7#9(13)

G7(#9,13)

D♭7#9(13)

G7(#9,13)

D♭7#9(13)

G7(#9,13)

mp

25

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

25

Timp.

Glk.

Perc.

25

Vln. I

Vln. II

Vla.

Vc.

25

E.Gtr.

25

Pno.

25

Bass

25

D. S.

35

FL. *f* *sub mp* *ff* *sub mf* **F**

B♭ Cl. *f* *sub mp* *ff* *sub mf*

C Tpt. *f* *sub mp* *ff*

Tbn. *f* *sub mp* *ff* *sub mf* a2

B. Tbn. *f* *sub mp* *ff* *sub mf*

Timp. *f* *sub mp* *ff*

Glk. *f* *sub mp* *ff*

Perc. *f* *sub mp* *ff*

Vln. I *f* *sub mp* *ff* *legato* *sub mf*

Vln. II *f* *sub mp* *ff* *legato* *sub mf*

Vla. *f* *sub mp* *ff* *legato* *sub mf*

Vc. *f* *sub mp* *ff* *legato* *sub mf*

E. Gtr. *f* *sub mp* *ff* *sub mf* *WhaWha Pedal*
+= closed, o + open
Cm7

Pno. *f* *sub mp* *ff* *sub mf* Cm7

Bass *f* *sub mp* *ff* *sub mf* Cm7

D. S. *f* *sub mp* *ff* *sub mf*

40

Fl.

B \flat Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Bass

D. S.

f

ff

mp

f

mf

a3

Sus. cym

BD

C m/B \flat

A m7(\flat 5)

A \flat maj7

F m7

E \flat m7

45

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

f

mf

D♭7#9(13)

G7(#9,13)

D♭7#9(13)

G7(#9,13)

D♭7#9(13)

G7(#9,13)

50

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

subff

sub mf

subff

mp

f

mp

Sus. cym

BD

C m

C m/B♭

A m7(♯5)

A♭maj7

II

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Bass

D. S.

55

sub *mf*

f

mf

Sus. cym

BD

f

mf

Fm7 Ebm7 D♭7#9(13)

Fm7 Ebm7 D♭7#9(13)

Fm7 Ebm7 D♭7#9(13)

61

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Bass

D. S.

1

p

mf

pp

Sub. ff

p

p

Bell tree

p

p

p

p

G7(#9,13)

B♭/C Tremolo effect

Cm/F

D♭/E♭

E♭/A♭

sub. p

pp

G7(#9,13)

B♭/C

Cm/F

D♭/E♭

E♭/A♭

sub. p

G7(#9,13)

fill to set up change of feel.

Ride cym only L.V.

sub. p

pp

2. "I Won't Marry You"

00:01:25.000

♩ = 135 ↑ Click for Conductor Count off

Piano

The piano introduction is in 4/4 time. The right hand has a series of eighth notes marked with 'x' on a single line. The left hand has a single eighth note marked with a 'x' on the first line. The piece is marked 'Piano'.

3

mf

Ped.

*

The first three measures of the piano introduction are shown. The right hand has a triplet of eighth notes on a single line, marked with a '3'. The left hand has a triplet of eighth notes on the first line, marked with a '3'. The piece is marked *mf* and *Ped.* (Pedal). The first measure is marked with a wavy line. The second and third measures are marked with a wavy line. The piece ends with a double bar line and an asterisk.

3. Keaton's Blues

Swing! ♩ = ♩³♩

00:01:35.000 (for an authentic blues feel musicians may freely interpret this music as desired) 4 times

♩ = 130 ↑ Click for Conductor Count off

Electric Guitar

Piano

Bass

Drum Set

E.Gtr.

Pno.

Bass

D. S.

6 $\text{B}\flat 7$

E.Gtr. $\text{B}\flat 7$

Pno. $\text{B}\flat 7$

Bass $\text{B}\flat 7$

D. S.

Detailed description: This system contains measures 6, 7, and 8. The E.Gtr. part has a whole rest in all three measures. The Pno. part features a complex texture with many beamed eighth notes and chords. In measure 6, the right hand has a Bb7 chord. In measure 7, the right hand has a Bb7 chord. In measure 8, the right hand has a Bb7 chord. The Bass part has a walking line: G2 (half), A2 (quarter), B2 (quarter), C3 (half) in measure 6; D3 (half), E3 (quarter), F3 (quarter), G3 (half) in measure 7; A3 (half), B3 (quarter), C4 (quarter), B3 (half) in measure 8. The D.S. part has a whole rest in all three measures.

9 F7 C7

E.Gtr. F7 C7

Pno. F7 C7

Bass F7 C7

D. S.

Detailed description: This system contains measures 9, 10, and 11. The E.Gtr. part has a whole rest in all three measures. The Pno. part features a complex texture with many beamed eighth notes and chords. In measure 9, the right hand has an F7 chord. In measure 10, the right hand has an F7 chord. In measure 11, the right hand has a C7 chord. The Bass part has a walking line: G2 (half), A2 (quarter), B2 (quarter), C3 (half) in measure 9; D3 (half), E3 (quarter), F3 (quarter), G3 (half) in measure 10; A3 (half), B3 (quarter), C4 (quarter), B3 (half) in measure 11. The D.S. part has a whole rest in all three measures.

12 B \flat 7 F F/A B \flat B dim

E.Gtr.

Pno.

Bass

D. S.

14 C C7 F 6

E.Gtr.

Pno.

Bass

D. S.

(fill optional)

4. Calling The Moving Company

00:03:10.000

♩ = 135

↑ Click for Conductor

Count off

Piano

The piano introduction is written for a grand piano in 4/4 time. The tempo is marked as 135 beats per minute. The score consists of two staves. The right hand (treble clef) has a series of eighth notes marked with 'x' on the first four measures, followed by a 'Count off' section with four more eighth notes marked with 'x'. The left hand (bass clef) has a single eighth note in the first measure and a single eighth note in the fifth measure, both marked with a small horizontal bar.

3

mf

Ped.

*

The main body of the piano piece is written for a grand piano in 4/4 time. The tempo is marked as 135 beats per minute. The score consists of two staves. The right hand (treble clef) has a triplet of eighth notes in the first measure, followed by a half note in the second measure, and a half note in the third measure. The left hand (bass clef) has a half note in the first measure, followed by a half note in the second measure, and a half note in the third measure. The piece ends with a double bar line and an asterisk.

5. "I'm Broke, Man"

00:03:39.000

♩ = 135

↑ Click for Conductor

Count off

Piano

The piano introduction is in 4/4 time. The right hand plays a series of eighth notes on a single pitch, marked with 'x' symbols. The left hand plays a single eighth note on a lower pitch, also marked with an 'x'. The tempo is 135 beats per minute. A 'Count off' section follows the introduction.

3

mp *f*

Ped.

*

The main body of the piece is in 4/4 time. The right hand plays a melody starting with a quarter rest, followed by a quarter note (F#), an eighth note (G), a quarter note (A), and a half note (B). The left hand plays a bass line starting with a half note (B), followed by a half note (A), and a half note (G). The piece ends with a double bar line. A pedal point is indicated by a 'Ped.' marking and a star symbol.

6. "If I Don't Sell My Furniture"

00:03:47.000

♩ = 135 ↑ Click for Conductor Count off

Piano

The image shows a musical score for a piano piece. The top system is a grand staff with a treble and bass clef, 4/4 time signature, and a tempo of 135 beats per minute. It features a 'Click for Conductor' and a 'Count off' section. The bottom system is also a grand staff, 4/4 time, with a melody in the treble and a bass line in the bass. The melody starts with a triplet of eighth notes, followed by a half note, and then a half note with an octave sign. The bass line consists of a single half note. The piece ends with a double bar line and an asterisk.

3

mf

Ped.

8va

*

7. "I'm a Business Man"

00:03:55.000

♩ = 135

Click for Conductor

Count off

Piano

The piano introduction is in 2/4 time. The right hand has two measures of rests, each marked with an 'x' on the first beat. The left hand has two measures of rests, each marked with a short horizontal line on the first beat. A 'Count off' label is positioned above the second measure of the right hand.

3

mf *f*

Ped.

*

The first system of music features a treble and bass staff. The treble staff begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a slur, followed by a triplet of eighth notes (C5, B4, A4) also marked with a '3' and a slur. The first measure is marked *mf* and the second *f*. The bass staff has a whole rest in the first measure, followed by a half note G3 in the second measure. A 'Ped.' (pedal) instruction is below the first measure, and an asterisk '*' is at the end of the system.

8. Buying the Horse and Wagon

00:04:20.000

♩ = 146 Click for Conductor Count off

Flutes 1-2

Clarinet in B \flat 1-2

Violin I

Violin II

Viola

Cello

crossing the street

a2

p

pizz.

mp *f*

mp *f*

Div.

p *f* *pp*

p *f* *pp*

payment complete

Fl.

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

f *pp*

mp *f* *pp*

mp *f* *pp*

mp *f* *pp*

pp *mf* *pp*

pp *mf* *pp*

13

Fl.

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

mf *p* *f* *mp* *f*

p *f* *p* *f*

p *f*

p

18

Fl.

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

p *f* *ff* *ff* *ff* *f*

flicking the dust off

9. Picking up the Furniture

00:04:51.000

♩ = 127

↑ Click for Conductor Count off Keaton arrives with the wagon

Piano

Violin I

Violin II

Viola

Cello

mp < f > pp

pp < mf > pp

pp < mf > pp

pp < mf > pp

6

Begin loading

Pno.

Vln. I

Vln. II

Vla.

Vc.

Ped.

The musical score is for a scene titled "9. Picking up the Furniture". It begins at a timestamp of 00:04:51.000 with a tempo of 127 beats per minute. The score is written for a full orchestra, including Piano, Violin I, Violin II, Viola, Cello, Pno. (Piano), Vln. I, Vln. II, Vla. (Viola), and Vc. (Violoncello). The time signature is 3/4. The score is divided into two systems. The first system covers measures 1 through 5. The second system covers measures 6 through 9. The score includes dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). It also includes performance instructions like "Click for Conductor", "Count off", "Keaton arrives with the wagon", and "Begin loading". The score features various musical notations, including rests, notes, and slurs.

11

Pno. *mf*

* Ped.

Vln. I *mf*

Vln. II *mf*

Vla. Div. *p* *mf*

Vc. *p*

16

Pno. *mf*

* Ped.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

21

Pno.

Finishing loading >

pp *sub. mf* *f*

Ped. *

21

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

10. Driving the Wagon

00:06:28.000

♩ = 135

Click for Conductor

Count off

Begin Driving

Flute 1

Flute 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Trumpet in C 1

Trumpet in C 2

Percussion 1

Percussion 2

Piano

mf

Ped.

sempre

Violin I

Violin II

Viola

Cello

A

6

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

B

Fl. 1 *mf* *sempre*

Fl. 2 *mf* *sempre*

B♭ Cl. 1 *mf* *sempre*

B♭ Cl. 2 *mf* *sempre*

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Pno.

Vln. I *mf*

Vln. II

Vla.

Vc.

16

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

sempre

mf

C

D

21

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

pizz.

f

26

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

sempre

sempre

*

E

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Pno.

Ped.

Vln. I

Vln. II

Vla.

Vc.

36

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

F

f

p

f

p

f

p

Bell tree

Slow up

p

mp

pp

arco

mf

pp

*

34

[illegible]

46 G

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

f

mf

51

Fl. 1

Fl. 2

B \flat Cl. 1

B \flat Cl. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

H

* Ped.

This image shows a page of a musical score for the piece "Dreaming in the wagon" by John Williams. The score is for measures 56 through 60. The instruments included are Flute 1 and 2, B-flat Clarinet 1 and 2, C Trumpet 1 and 2, Percussion 1 and 2, Piano, Violin I and II, Viola, and Violoncello. The key signature has one flat (B-flat), and the time signature is 4/4. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *8va* (octave up). A rehearsal mark "56" is placed at the beginning of the first measure of each staff. The title "Dreaming in the wagon" is written at the top right of the page. The score is presented in a clean, black-and-white format with standard musical notation.

11. Arrested for Speeding

00:08:51.000

♩ = 135 ↑ Click for Conductor

Count off

Piano

The piano introduction is in 4/4 time. The right hand (treble clef) plays a series of quarter notes marked with 'x' on the first, third, and fifth lines of the staff. The left hand (bass clef) plays a single quarter note on the second line of the staff. The tempo is marked as 135 beats per minute. A 'Click for Conductor' instruction points to the start of the first measure, and a 'Count off' instruction points to the start of the second measure.

³

mf

Ped.

*

The first system of the piece features a melody in the right hand (treble clef) and a bass line in the left hand (bass clef). The right hand melody begins with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and quarter notes, including a measure with a triplet of eighth notes (B4, A4, G4). The left hand bass line consists of a single half note (B3) followed by two measures of half notes (B3, A3). The piece is marked with a mezzo-forte (*mf*) dynamic and includes a pedaling instruction (*Ped.*) at the beginning. The system concludes with a double bar line and an asterisk (*) indicating a repeat or continuation.

12. Continuing After the Headphones

[illegible]

This musical score page contains measures 5 through 8 of a section from "The Firebird Suite" by Igor Stravinsky. The instrumentation includes Flute 1 & 2, B♭ Clarinet 1 & 2, Cor Anglais 1 & 2, Percussion 1 & 2, Piano, Violin I & II, Viola, and Cello. The key signature has one sharp (F#), and the time signature is 3/4. Measure numbers 5, 6, 7, and 8 are indicated at the start of their respective staves. The score features complex rhythmic patterns with many accents and dynamic markings such as *mp* (mezzo-piano) and *p* (piano). A fermata is present over the final measure (measure 8) for several instruments. An asterisk (*) appears at the end of the piano part in measure 8.

13. Pulling the Horse and the Wagon

00:09:19.000

♩ = 120 ↑ Click for Conductor Count off

Timpani

Violin I

Violin II

Viola

Cello

5

Timp.

p

mf

5

Vln. I

mp pizz.

f

Vln. II

mp pizz.

f

Vla.

mp pizz.

f

Vc.

mp pizz.

f

This musical score is for a piece titled "13. Pulling the Horse and the Wagon". It features five staves: Timpani, Violin I, Violin II, Viola, and Cello. The score is in 2/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system shows the initial measures, with the Timpani part starting with a series of eighth notes. The second system continues the piece, with the strings and timpani playing a more complex rhythmic pattern. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). There are also performance instructions like "pizz." (pizzicato) and "Count off".

10

Timp.

Vln. I

Vln. II

Vla.

Vc.

14

Timp.

Vln. I

Vln. II

Vla.

Vc.

14. Bringing the Horse to Dr. Smith's Office

00:10:06.000

♩ = 135 ↑ Click for Conductor Count off

Timpani

Synth Pad

Analog Swell

5

Timpani

Pad

9

Timpani

Pad

mf

mp

mf

f

pp

The musical score is divided into three systems. The first system shows the initial entry of the Timpani and Synth Pad. The Timpani part begins with a series of eighth notes, followed by a rest and then a half note. The Synth Pad part consists of sustained chords in both staves, with an 'Analog Swell' effect indicated. The second system continues the Timpani pattern and the Synth Pad chords. The third system shows the Timpani playing a half note followed by a quarter note, while the Synth Pad transitions to a piano (*pp*) dynamic and then fades out.

15. Leaving Dr. Smith's Office

00:10:23.000

♩ = 171 ↑ Click for Conductor

Count off

Flute

Clarinet in B \flat

Trumpet in C

Percussion

Violin I

Violin II

Viola

Cello

The musical score is for a piece titled "15. Leaving Dr. Smith's Office". It features eight staves: Flute, Clarinet in B \flat , Trumpet in C, Percussion, Violin I, Violin II, Viola, and Cello. The time signature is 4/4. The tempo is marked as 171 bpm. A "Count off" instruction is present at the beginning of the score. The Flute part has a melodic line with eighth notes. The other instruments have rests.

Fl.
 B♭ Cl.
 C Tpt.
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.

3
p *ff*
 3
p *ff*
 3
f
 3
 Crash cym L.V.
 Snr. drum
f *mf* *f*
 3
f
f
f
f

16. Mr. Keaton Retrieves His Hat

00:10:38.000

♩ = 148

Click Conductor

Count off

Wood block w/ drum sticks

mp

Percussion

Violin I

Violin II

Viola

Cello

pizz.

mp *f* *mp*

5

Perc.

5

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mf* *pp*

mf *f* *pp*

mf *f* *pp*

arco

mf *f* *pp*

17. Parade

00:10:47.000

♩ = 135

↑ Click for Conductor

Count off

Piano

This musical score for Piano is in 4/4 time. It begins with a tempo marking of 135 beats per minute. A box at the top indicates a time point of 00:10:47.000. An upward arrow labeled 'Click for Conductor' points to the first measure. The score consists of two staves. The upper staff contains a series of 'x' marks on a treble clef, representing a count-off sequence. The lower staff contains a series of horizontal lines on a bass clef, also representing a count-off sequence. The sequence is divided into two measures by a vertical bar line, with the text 'Count off' positioned above the second measure.

3

Pno.

f

This musical score for Piano is in 4/4 time. It begins with a triplet of eighth notes in the right hand, marked with a '3' above the staff. The first measure of the right hand is marked with a forte dynamic 'f'. The left hand plays a series of eighth notes in the bass clef. The score is divided into two measures by a vertical bar line. The right hand ends with a triplet of eighth notes, and the left hand ends with a series of eighth notes. The piece concludes with a double bar line.

18. "It's a Pleasure to Meet You"

00:11:44.000

♩ = 135 ↑ Click for Conductor

Count off

Piano

The piano introduction is in 4/4 time. The right hand has a series of quarter notes marked with 'x' on the treble staff. The left hand has a single quarter note on the bass staff. The tempo is marked as 135 beats per minute. A box at the top shows the time 00:11:44.000. An arrow points to the first measure with the text 'Click for Conductor'. The text 'Count off' is above the second measure.

3

mp

Ped.

*

The musical notation shows the piano introduction in 4/4 time. The right hand has a melody starting with a quarter note, followed by a half note, and then a quarter note. The left hand has a bass line starting with a quarter note, followed by a half note, and then a quarter note. The tempo is marked as 135 beats per minute. The dynamic is marked as *mp*. The text *Ped.* is below the bass staff. An asterisk is at the end of the staff.

19. Chasing Mr. Keaton

Tony Moreira

00:13:01.000

$\text{♩} = 200$ ↑ Click for Conductor Count off

With Tension
Keaton holds the bomb

Flute 1-2

Clarinet in B \flat 1-2

Trumpet in C 1-2

Trumpet in C 3

Trombone 1-2

Bass Trombone

Timpani

Percussion 1

Percussion 2

Conga Drums

Celesta

Violin I

Violin II

Viola

Cello

Electric Guitar

Piano

Bass

Drum Set

mp *f* *mp*

Medium gong L.V.

Castanets

mp *f*

mp *f*

mp *f*

mp *f*

mf

mf

The musical score is for a piece titled "Bomb explodes". It is written for a large ensemble of instruments. The score is divided into two systems. The first system includes Flute (Fl.), Clarinet in B-flat (Bb Cl.), Trumpet in C (C Tpt.), Trombone in B-flat (Bb Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cymbal (C. Dr.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Electric Guitar (E. Gtr.), Piano (Pno.), Bass (Bass), and Double Bass (D. S.). The second system includes Flute (Fl.), Clarinet in B-flat (Bb Cl.), Trumpet in C (C Tpt.), Trombone in B-flat (Bb Tbn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cymbal (C. Dr.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Electric Guitar (E. Gtr.), Piano (Pno.), Bass (Bass), and Double Bass (D. S.). The score features a variety of musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). The title "Bomb explodes" is written above the first system. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

B

14

Fl.

B♭ Cl.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

C. Dr.

Cel.

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

p

ff

sub-ff

simile

20

Fl.

mf *f* *p* *mf* *f* *p*

B♭ Cl.

mf *f* *p* *mf* *f* *p*

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Timp.

mp

Perc. 1

Perc. 2

C. Dr.

Cel.

mf *f* *p* *mf* *f* *p*

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

Fill

26 Wagon falls apart C

Fl. *mf* *ff*

B♭ Cl. *mf* *ff*

C Tpt. *f* *f*

C Tpt. *f* *f*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Timp. *f*

Perc. 1 L.V. *f* L.V. *f*

Perc. 2

C. Dr. *f* *mf*

Cel. *mf* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *ff*

E. Gtr. *f* *sub mf*

Pno. *f* *sub mf*

Bass *f* *sub mf*

D. S. *f* *sub mf*

The image displays a page from a musical score, identified by the title 'E' in a box at the top left. The score is written for a large ensemble, including the following instruments: Flute (Fl.), Clarinet in B-flat (Cl. Bb), Trumpet in C (C Tpt.), Trombone in C (C Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cymbals (C. Dr.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Electric Guitar (E. Gtr.), Piano (Pno.), Bass (Bass), and Double Bass (D. S.). The score is written in 4/4 time and features a variety of musical notations, including dynamics (mf, f, p, ff, mp), articulation (accents, slurs), and specific performance instructions (e.g., 'mf', 'f', 'p', 'ff', 'mp', 'f'). The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is that of a professional orchestral score.

F[illegible]

The musical score is for the piece "Protect our Policemen..." and is written for a large ensemble. The score is divided into two systems, with the first system ending at measure 50. The instruments included are:

- Fl. (Flute)
- B♭ Cl. (B-flat Clarinet)
- C Tpt. (Cornet Trumpet)
- C Tpt. (Cornet Trumpet)
- Tbn. (Trombone)
- B. Tbn. (Baritone Trombone)
- Temp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- C. Dr. (Conga Drums)
- Cel. (Cello)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- E. Gtr. (Electric Guitar)
- Pno. (Piano)
- Bass (Bass)
- D. S. (Double Bass)

The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *p*), articulation (e.g., accents, slurs), and performance instructions (e.g., "Wind chimes", "Ped."). The piece is in a key with one flat (B-flat) and a 4/4 time signature. The first system ends at measure 50, and the second system begins with a repeat sign and a key signature change to two flats (B-flat and E-flat).

56

Fl. *ff* *mf*

B♭ Cl. *ff* *mf*

C Tpt. *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn.

Timp.

Perc. 1

Perc. 2

C. Dr.

Cel. *mf*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

E. Gtr.

Pno.

Bass *f* *mf*

D. S.

Detailed description of the musical score for page 60, measures 56-61:

- Measures 56-61:** The score is divided into two systems. The first system contains parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), two Cornets (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), two Percussionists (Perc. 1, Perc. 2), Conga (C. Dr.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Electric Guitar (E. Gtr.), Piano (Pno.), Bass, and Double Bass (D. S.).
- Measures 56-61:** The score is divided into two systems. The first system contains parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), two Cornets (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), two Percussionists (Perc. 1, Perc. 2), Conga (C. Dr.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Electric Guitar (E. Gtr.), Piano (Pno.), Bass, and Double Bass (D. S.).

H

62

Fl. *ff*

B♭ Cl. *ff*

C Tpt. *f*

C Tpt. *f*

Tbn. *ff* *p* *ff* *p*

B. Tbn. *ff* *p* *ff* *p*

Timp. *ff*

Perc. 1 L.V. *f* *ff*

Perc. 2 L.V. *ff* *mf* *Tam tam*

C. Dr.

Cel. *ff*

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

68

1. 

Fl.

mf *f* *p*

B♭ Cl.

68

C Tpt.

C Tpt.

Tbn.

B. Tbn.

68

Timp.

68

Perc. 1

Perc. 2 *f*

68

C. Dr.

68

Cel.

68

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *mf* *f* *p*

Vc.

68

E. Gtr.

68

Pno. *mf* *f* *mf*

Ped.

68

Bass

68

D. S.

[illegible]

84

Ft.

B♭ Cl.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

C. Dr.

Cel.

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

C m/B♭

A m 7(b5)

A♭maj 7

F m 7

E♭m 7

✕

C m/B♭

A m 7(b5)

A♭maj 7

F m 7

E♭m 7

C m/B♭

A m 7(b5)

F m 7

E♭m 7

K

90

Fl.

B♭ Cl.

90

C Tpt.

C Tpt.

Tbn.

B. Tbn.

90

Timp.

90

Perc. 1

Perc. 2

90

C. Dr.

90

Cel.

90

Vln. I

Vln. II

Vla.

Vc.

90

E. Gtr.

90

Pno.

90

Bass

90

D. S.

90

D♭7#9(13)

G7(#9,13)

Cm

D♭7#9(13)

G7(#9,13)

Cm

Solo Piano

sub *f*

108

Fl.

B♭ Cl.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

C. Dr.

Cel.

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

sub mp *f* *sub mp* *ff*

sub mp *f* *sub mp* *ff*

sub mp *f* *sub mp* *ff*

sub mp *f* *sub mp* *ff*

M

Fl.

B♭ Cl.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

C. Dr.

Cel.

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

Distortion à la Brian May of Queen

f

sub mf

mf

sub mf

Cm Cm/B♭ A m7(♭5) A♭maj7 F m7 E♭m7

Cm Cm/B♭ A m7(♭5) A♭maj7 F m7 E♭m7

mf

sub mf

N Keaton gets out of the chest

Fl. *f* *pp* *f*

B♭ Cl. *f* *pp* *f*

C Tpt. *126*

C Tpt. *126*

Tbn. *126*

B. Tbn. *126*

Timp. *126*

Perc. 1 *126*

Perc. 2 *126*

C. Dr. *126*

Cel. *f* *pp* *f*

Vln. I *126*

Vln. II *126*

Vla. *126*

Vc. *126*

E. Gtr. *8va* *126*

Pno. *126* Cm Cm/B♭ Am7(b5) A♭maj7 Fm7 E♭m7

Bass *126* Cm Cm/B♭ Am7(b5) A♭maj7 Fm7 E♭m7

D. S. *126*

132

Fl. *pp* *mp*

B♭ Cl. *pp* *mp*

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Timp. *fp*

Perc. 1

Perc. 2 *mf*

C. Dr.

Cel. *pp* *mp*

Vln. I

Vln. II

Vla.

Vc.

E. Gtr. *8va*

Pno. *D♭7#9(13)* *G7(#9,13)*

Bass *D♭7#9(13)* *G7(#9,13)*

D. S. *Fill*

O

Fl. *f* *p* *f*

B \flat Cl. *f* *p*

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Timp. *f*

Perc. 1 *f* L.V. Crash

Perc. 2 *f* L.V.

C. Dr.

Cel. *f*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf* *f* *mf*

Vc. *p* *mf* *f* *mf*

E. Gtr.

Pno. *Cm* *Cm/B \flat* *Am7(65)* *A \flat maj7* *Fm7* *E \flat m7*

Bass *Cm* *Cm/B \flat* *Am7(65)* *A \flat maj7* *Fm7* *E \flat m7*

D. S.

R

This page of a musical score is for a symphony orchestra. It features 15 staves, each representing a different instrument or section. The instruments are listed on the left: Fl. (Flute), B. Cl. (Bass Clarinet), C. Tpt. (C Trumpet), C. Tpt. (C Trumpet), Tbn. (Trombone), B. Tbn. (Bass Trombone), Timp. (Timpani), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), C. Dr. (Cymbal/Drum), Cel. (Cello), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), E. Gtr. (Electric Guitar), Pno. (Piano), Bass (Bass), and D. S. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *mp*, *f*, and *mf*. The page is numbered 162 at the top left and bottom left. A small box with the letter 'R' is located at the top right.

168 ^{a2} *mf* *ff* *p*

Fl.

168 ^{a2} *mf* *ff* *p*

B♭ Cl.

168 *f* *f* *p*

C Tpt.

168 *f* *f* *p*

C Tpt.

168 *ff* *p*

Tbn.

168 *ff* *p*

B. Tbn.

168

Timp.

168 *f*

Perc. 1

168

Perc. 2

168 *mf*

C. Dr.

168 *mf* *ff* *p*

Cel.

168 *mf* *ff* *p*

Vln. I

168 *mf* *ff* *p*

Vln. II

168 *mf* *ff* *p*

Vla.

168 *mf* *ff* *p*

Vc.

168

E. Gtr.

168

Pno.

168

Bass

168

D. S.

S

Fl.

B \flat Cl.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

C. Dr.

Cel.

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

mf *f*

ff *p* *ff*

subff

simile

mf *f*

79

T Policeman hitting the nightstick on the sidewalk

180

Fl. *p*

B♭ Cl. *p*

C Tpt. *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *mf* *ff* *p* *ff*

Perc. 1 *f* L.V.

Perc. 2

C. Dr. *mf*

Cel. *p*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

E. Gtr. *sub mf*

Pno. *sub mf*

Bass *sub mf*

D. S. *ff* *sub mf* L.V.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, B♭ Clarinet, Cor Anglais, Trumpets, Trombones, and Tuba/Euphonium) and brass section (Trumpets, Trombones, and Tuba/Euphonium) are at the top. The percussion section (Timpani, Percussion 1 and 2, and Conga/Drum) is below them. The string section (Violins I and II, Viola, and Violoncello) is in the middle. The guitar and piano are at the bottom. The score includes a variety of musical notations, including notes, rests, and dynamic markings. A section marked 'T' for 'Policeman hitting the nightstick on the sidewalk' is indicated by a box and text. The score is for page 80.

U

Fl. *mf* *ff* *p*

B♭ Cl. *mf* *ff* *p*

C Tpt. *f*

C Tpt. *f*

Tbn. *ff* *p*

B. Tbn. *ff* *p*

Timp. *ff* *p*

Perc. 1

Perc. 2

C. Dr.

Cel. *mf* *ff* *p*

Vln. I *mf* *ff* *p*

Vln. II *mf* *ff* *p*

Vla. *mf* *ff* *p*

Vc. *mf* *ff* *p*

E. Gtr.

Pno.

Bass

D. S.

V

Fl.

B \flat Cl.

C Tpt. ¹⁹²

C Tpt.

Tbn.

B. Tbn.

Timp. ¹⁹²

Perc. 1

Perc. 2

C. Dr. ¹⁹²

Cel. ¹⁹²

Vln. I ¹⁹²

Vln. II

Vla.

Vc.

E. Gtr. ¹⁹²

Pno. ¹⁹²

Bass ¹⁹²

D. S. ¹⁹²

mf *f*

ff *p* *ff*

ff *p* *sub ff*

ff *p* *sub ff*

mf *f*

W

198

Fl.

p *mf* *f* *p*

B♭ Cl.

p *mf* *f* *p*

C Tpt.

ff *ff* *ff*

C Tpt.

ff *ff* *ff*

Tbn.

ff *ff* *ff*

B. Tbn.

ff *ff* *ff*

Timp.

mp *f*

Perc. 1

f L.V.

Perc. 2

f

C. Dr.

198

Cel.

p *mf* *f* *p*

Vln. I

mp *ff*

Vln. II

mp *ff*

Vla.

mp *ff*

Vc.

mp *ff*

E. Gtr.

198

Pno.

198

Bass

198

D. S.

X

204

Fl. *mp* *f* *p*

B♭ Cl. *mp* *f* *p*

C Tpt. *f*

C Tpt. *f*

Tbn. *ff* *p* *ff*

B. Tbn. *ff* *p* *ff*

Timp. *mp*

Perc. 1

Perc. 2

C. Dr.

Cel. *mp* *f* *p*

Vln. I *mp* *f* *p*

Vln. II *mp* *f* *p*

Vla. *mp* *f* *p*

Vc.

E. Gtr. *f* *sub mf*

Pno. *f* *sub mf*

Bass *f* *sub mf*

D. S. *f* *sub mf*

210

Fl. *mf* *ff* *p*

B♭ Cl. *mf* *ff* *p*

C Tpt. *f*

C Tpt. *f*

Tbn. *p* *ff* *p*

B. Tbn. *p* *ff* *p*

Timp. *f*

Perc. 1 *f* Crash L.V.

Perc. 2

C. Dr. *mf*

Cel. *mf* *ff* *p*

Vln. I *mf* *ff* *p*

Vln. II *mf* *ff* *p*

Vla. *mf* *ff* *p* Div. *mp*

Vc. *mf* *ff* *p*

E. Gtr. *mf* *ff* *p*

Pno. *mf* *ff* *p*

Bass *mf* *ff* *p*

D. S. *mf* *ff* *p*

Y

216

Fl.

B♭ Cl.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

C. Dr.

Cel.

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

mf *f*

fp *ff*

ff *p* *sub. ff*

simile

f *p*

222

F1. *p* *mf* *f* *p*

B♭ Cl. *p* *mf* *f* *p*

C Tpt. *ff* *f*

C Tpt. *ff* *f*

Tbn. *ff* *f*

B. Tbn. *ff* *f*

Timp. *mp* *f*

Perc. 1 *ff* *f*

Perc. 2

C. Dr. *fp* *f*

Cel. *p* *mf* *f* *p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

E. Gtr. *f*

Pno. *f*

Bass *f*

D. S. *f* Fill L.V.

20. Farewell

00:18:39.000

♩ = 120 ↑ Click for Conductor Count off

Flute

Violin I

Violin II

Viola

Cello

f

p *f* *pp*

p *f* *pp*

p *f* *pp*

p *f* *pp*

21. Closing Credits

Tony Moreira

00:18:52.000

♩ = 144 ↑ Click for Conductor

Count off

With Energy **A**

Flutes 1-2 *mf* a2

Clarinets in B♭ 1-2 *mf* a2

Trumpets in C 1-2-3 *mf* a3

Trombones 1-2 *mf* a2

Bass Trombone *mf*

Timpani *mf*

Glockenspiel

Percussion *p* *mf* Suspended cymbal (medium yarn beater)

Violin I *mf*

Violin II *mf*

Viola *mf* Div.

Cello *mf*

Electric Guitar *mf*

Piano *mf*

Bass *mf* Fretless preferred

Drum Set *mf* Snr Crash Tom1 Tom2 BD

15

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Bass

D. S.

subff

mp

D♭7#9(13)

G7(#9,13)

D♭7#9(13)

G7(#9,13)

D♭7#9(13)

G7(#9,13)

mp

20

Fl.

B \flat Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Bass

D. S.

sub mf

subff

sub mf

f

mp

f

Sus. cym

BD

Sus. cym

BD

C m

C m/B \flat

A m7(b5)

A \flat maj7

F m7

mf

A \flat maj7

D

The image displays a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including Flute (Fl.), Clarinet in B-flat (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Electric Guitar (E. Gtr.), Piano (Pno.), Bass, and Double Bass (D. S.).

The score is divided into measures, with a section starting at measure 30. The key signature is B-flat major (two flats). The time signature changes from 2/4 to 5/4. The score includes various dynamic markings, such as *ff* (fortissimo), *sub mp* (sub mezzo piano), and *p* (piano). There are also performance instructions like "Sus. cym" (Sustained Cymbal) and "Castanets".

The Double Bass (D. S.) part includes a section labeled "Fill" with the instruction: "Feel free to add your own rhythm in this part. Hit the last 2 quarter notes with everybody." This section is marked with a double bar line and a repeat sign.

35

FL. *f* *sub mp* *ff* *sub mf* **F**

B♭ Cl. *f* *sub mp* *ff* *sub mf*

C Tpt. *f* *sub mp* *ff*

Tbn. *f* *sub mp* *ff* *sub mf* *a2*

B. Tbn. *f* *sub mp* *ff* *sub mf*

Timp. *f* *sub mp* *ff*

Glk. *f* *sub mp* *ff*

Perc. *f* *sub mp* *ff*

Vln. I *f* *sub mp* *ff* *legato* *sub mf*

Vln. II *f* *sub mp* *ff* *legato* *sub mf*

Vla. *f* *sub mp* *ff* *legato* *sub mf*

Vc. *f* *sub mp* *ff* *legato* *sub mf*

E. Gtr. *f* *sub mp* *ff* *sub mf* *WhaWha Pedal*
+= closed, o + open
Cm7

Pno. *f* *sub mp* *ff* *sub mf* *Cm7*

Bass *f* *sub mp* *ff* *sub mf* *Cm7*

D. S. *f* *sub mp* *ff* *sub mf*

40

Fl.

B \flat Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Bass

D. S.

f

ff

mp

f

mf

a3

Sus. cym

BD

C m/B \flat

A m7(\flat 5)

A \flat maj7

F m7

E \flat m7

45

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

f

mf

D♭7#9(13)

G7(#9,13)

D♭7#9(13)

G7(#9,13)

D♭7#9(13)

G7(#9,13)

50

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E. Gtr.

Pno.

Bass

D. S.

subff

sub mf

subff

mp

f

mp

Sus. cym

BD

C m

C m/B♭

A m7(♯5)

A♭maj7

102

70

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Bass

D. S.

p *mf*

ped * *ped* * *ped* * *ped* *

This musical score is for the song "The Show Must Go On" by Queen, specifically the section featuring a guitar solo. The score is arranged for a full orchestra and a rock band. The instruments included are Flute (Fl.), B♭ Clarinet (B♭ Cl.), C Trumpet (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Electric Guitar (E. Gtr.), Piano (Pno.), Bass, and Drums (D. S.). The score begins at measure 75. The guitar solo is marked with a "J" in a box and "Guitar Solo". The electric guitar part features a distortion effect, noted as "Distortion à la Brian May of Queen". The piano part includes a "Cm" (C minor) chord. The drums include a "Hi-hat only" section. The score is written in 4/4 time and includes various musical notations such as dynamics (f, mf), articulation (legato), and performance instructions (ped, *).

105

106

90

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Bass

D. S.

K

mf

mf

ff

sub mf

subff

mp

f

mp

Sus. cym

BD

mf

C m

C m/B♭

A m7(♯5)

A♭maj7

mf

C m

C m/B♭

A m7(♯5)

A♭maj7

90

95

Fl.

B♭ Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Sus. cym

BD

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Fm7

Ebm7

D♭7#9(13)

Bass

Fm7

Ebm7

D♭7#9(13)

D. S.

110

110

rubato dolce

Fl.

B \flat Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Sus. cym

BD

Vln. I

Vln. II

Vla.

Vc.

E.Gtr.

Pno.

Ped.

Bass

D. S.

mf

f

pp

mf

pp